

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
FEBRUARY NINETEEN THIRTY



"AT THE HOUSE OF SIMON" BY EL GRECO. LENT BY JOSEPH WINTERBOTHAM, JR.

SOME FIFTEENTH CENTURY BOOK ILLUSTRATIONS

THE first known, dated, printed book in the Occident is the famous Gutenberg Bible, printed in Germany, in the city of Mainz, in the year 1456. A single page from this precious book is in the possession of the Art Institute and displayed in a case in the Print Galleries. But we are not primarily concerned with this volume or with the fascinating arguments pro and con as to its authenticity as the earliest printed book, but rather with a group of illustrations from some later fifteenth century books, when the origin of printing is no longer a mystery but an accepted reality. Suffice it to say that before 1450 books were the treasured possessions of noblemen, read and handled with the respect due to some rare jewel, for they were not printed, there was not a duplicate available, but were done by hand, laboriously with ink, letter by letter, decorated brushstroke by brushstroke in gold, blue, red and green, and then at last "finit feliciter" joyously finished, praise be to God, to Germany, to Mainz, to all mankind, and most of all to myself, the long-suffering monk, at last free from toil, but the proud creator of a book into which I have put the hours of my day during this year and last." Thus in an elaborate paragraph at the end, the heart of the monk unburdened itself of the swelling pride and joy in its accomplished work.

By 1450, and in the ten years following, the accepted order of things in Germany was much upset. Paper could now be manufactured wholesale, movable type was invented, woodblocks for the multiplying of illustrations were everywhere used, to the confusion of

the plodding monk, and the dismay of his wealthy patron, while the busy, excited printers printed books, then packed up their volumes and turned out one and all, head-printer and apprentices, into the high-road, the inn and monastery to sell their wares, and with the necessary money at last in their pockets, rushed home like madmen, again to print. By 1500 we hear that the city of Mainz had nine printing presses, Nuremberg nineteen, Augsburg twenty-three, Strassburg twenty-seven, and Cologne thirty-two.

Typical of works of these years of early printing, both in Germany and in Italy—which latter country was not slow to follow—are some pages from Augsburg, Nuremberg, and Florence now on exhibit in the Print Department, the gift of Mr. and Mrs. Potter Palmer. The earliest of these are several pages from the German edition of "Speculum Humanae Salvationis" printed by Gunther Zainer in the monastery of SS. Ulrich and Afra in Augsburg not later than 1473. By now even the monks had given way before the onslaught of the new invention, and were hiring printers to print their books, and thus to help spread their instructions. This book, concerning the salvation of the human soul, is, like most of those fifteenth century publications, a curious mixture of religious instruction, and an encyclopedia of all

knowledge necessary for the townsman to know, not only for the good of his soul, but for the good of his general welfare as a citizen, and not least of all his pleasure. The stories of the Bible were told in no uncertain words,



"JONAH AND THE WHALE" FROM THE "SPECULUM HUMANAЕ SALVATIONIS," AUGSBURG, 1473

—or, for the benefit of those who could not read, in no uncertain pictures. That Jonah is swallowed by the whale is unmistakable,—and in the Nuremberg Bible, that the male children of the Hebrews were thrown into the river Nile, and that Moses alone is fished out again, alive, is equally unmistakable. Then to make certainty doubly certain, they tell you not one incident of the story, but the whole story at once, in one picture: Moses in the upper part of the cut is put into the bulrushes, Pharaoh, his daughter and an attendant on a bridge discover Moses, and in the lower left the attendant takes Moses out of the bulrushes, while to the right the rescued child impudently uncrowns the Pharaoh.

Augsburg was in many ways the most popular center of fifteenth century printing; it produced, at least, the most readable books, if not the most intellectual. The city of Nuremberg is famous not so much for the number which it published, nor for their high intellectual quality, as for the efforts of one man, vigorous, energetic, all-powerful, namely Anthon Koberger. Perhaps also some credit is due to the very ponderous and well-known Nuremberg Chronicle, which book gains its repute through the prolific number of its illustrations and its varied information, rather than from any extremely high quality of workmanship. Koberger, however, was a leader in book production—he it was who helped in the publishing of contemporary books as well as those written in the past, an innovation unheard of before. He had under him twenty-four presses, some one hundred workmen over whom he ruled absolutely, controlling the hours they worked, the

hours they played, where they lived and how they marched to and from their meals. From his press we have examples of several pages from several books, chiefly, however, from the Nuremberg Bible, of about 1480, the ninth Bible to be published in German, but the first to be published in Nuremberg. This one book contained one hundred and nine cuts, vividly telling their stories and carefully colored by hand at a date contemporary with the printing. From this comes the illustration of Moses in the bulrushes.

For Italy the Print Department has fewer representative examples. Here Venice is the center, but does not reach its height until a somewhat later date than the one under consideration here, and Florence, on the other hand, is too busy creating books to stoop to the commercial mechanics of printing them. There comes, however, a brief interlude in this regime, when, from 1491 to not later than 1500, the brilliant, haughty Florentines forgot their aloof and calm pursuit of knowledge, of creating and writing under the lavish patronage of the Medici, and suddenly swayed by a new leadership burned their manuscripts and their riches and turned to the publication of devout, if hurried, Savonarola tracts and sermons, and *rappresentazioni* or miracle plays. The type of book, or better pamphlet, published during this brief period has a very definite character of its own. These tracts were all text with the exception of a

single illustration from the life of Christ or of the saintly monk, which served as a frontispiece. The innate taste of the Florentine is found in the arrangement and the reserved dignity of most of the designs.

ETHEL HAHN



"THE FINDING OF MOSES" FROM THE NUREMBERG BIBLE,
NUREMBERG, C. 1480

AN EXHIBITION OF EMBROIDERED LINENS



EMBROIDERED LINEN COVER, SPANISH
SIXTEENTH CENTURY

IN the first gallery of Allerton Wing, an exhibition of "stitchery in silk and linen on linen grounds" is now in progress. Both geometric and pictorial patterns are featured, most of them dating from the sixteenth and seventeenth centuries, and largely of Italian and Spanish workmanship. At this time the influence from the Orient was singularly strong, and the patterns were so often repeated that the provenance of some of the pieces can be determined only from a study of the techniques involved. Borders and bands are characteristic elements, as special types of ornament were used to edge the church linens, while others appear on secular costumes and articles of domestic use.

From Spain in the sixteenth century comes a fragment of a linen cover, here illustrated, which is picturesquely embroidered in an all-over pattern of an animal hunt. The hunter brandishes a large club above his head, while through the forest dash a number of animals, including

the lion, the boar, and a strange leaping creature not unlike a unicorn. A hawk, many times its correct size, and a leopard attacking a stag—the latter a motif of great antiquity—are further elements in this spirited design which reminds one of some illuminated page from a medieval manuscript.

An embroidered table-cover has a border depicting various female Saints with their symbols, the figures united by a decorative pattern of sweeping stem-forms between double bands of flowers. A fragmentary table-cover, with a similar border, shows St. George and the Dragon, combined with motives of hunters and hounds, falconers, and the slaying of wolves. Both of these linens are embroidered in the buttonhole and Holbein stitches. One of the most popular patterns of the period is that of a crowned lion *couchant* facing vases of flowers. A fine linen apron is worked in this design with brown silk cross-stitch and trimmed with bands of small animals.

Several notable fragments are illustrational in nature, the background completely filled in with stitching, the pattern appearing in the reserved linen. In two panels dealing with the Embarkation of Noah and the Story of Joseph, there are certain individual and amusing details. In the Noah embroidery, the landscape is noteworthy, and the domestic setting in the Joseph is quaintly rendered. These free adaptations of familiar subjects show that their anonymous workers were gifted with a sense of lively invention as well as great technical skill.

Included in the exhibition are three fifteenth-century examples, two from Germanic sources, and one undoubtedly British. The first of these, which belongs to the earlier part of the century, is of convent workmanship to judge from the elaborate patterns incorporated in its design.

BESSIE BENNETT

COLOR-PRINTS BY KATSUSHIKA HOKUSAI

EARLY in January a selection of prints by Katsushika Hokusai was hung in H5, the gallery set apart for the exhibition of Japanese prints from the Clarence Buckingham collection, to remain until the end of March. In the case in the center of the room are books illustrated by Hokusai and chosen from the Ryerson collection.

Hokusai was born in 1760 and lived until 1849. In a mental survey of the output of color-prints and paintings by the artists of the Ukiyo-e School during the many years in which, as one of them, his life work was done, his figure stands forth in sharp relief. As a youth he was not precocious and his development was so slow as to be astonishing in the case of one animated by undoubted genius, even though his progress was delayed by adverse circumstances. He was of humble parentage, the son of a mirror maker, and he had no schooling beyond that which was usual for a boy in his station. When he reached the age of twelve years he worked in a book shop for a short time. In the next year he was apprenticed to a wood-block engraver with whom he was associated for four years. While he made that craft his vocation he must have found time to practice with the brush and to acquire such facility in handling it as to attract the attention of Katsukawa Shunshō, for in 1777 he was admitted to that master's studio as a pupil. How long he continued under Shunshō's tutelage has not been ascertained, but a print is known which bears his Katsukawa Shunrō signature and portrays an actor in a rôle taken in September 1779; and as a rule it was not customary for a master to give the brush-name of his line to a pupil before his training was finished. The Shunrō name was bestowed on the lad when he was enrolled as a pupil, but the Katsukawa name not until he was graduated. There is a tradition that he had a falling-out with Shunshō which led to his dismissal from the studio; but, since he continued to use the Katsukawa Shunrō signature upon some of his



THE POET, SOJO HENJO
BY KATSUSHIKA HOKUSAI

book illustrations as late as 1796, it is evident that the break, if there was one, did not result in his being forbidden to sign as one of the Katsukawa line of artists. However that may have been, the salutary influence of the master's teaching persisted during many years, and without much doubt, to it we may ascribe Hokusai's resistance to the decadent tendencies which began to set in not long after Shunshō's death in January 1793.

When he left Shunshō's studio and was thrown upon his own resources a protracted period of struggle with adversity set in. The actor prints in Katsukawa style which he continued to design for several years, were seldom successful. They were poorly engraved and cheaply printed on thin paper, and as portraits were not recognizable. It is unlikely that he ever realized enough from their sale to sensibly mitigate the dire poverty in which he was plunged. Often, it is said, he was without means

to provide himself with even the cheapest paper, ink and brushes for his work, and to eke out the barest subsistence was forced to peddle red pepper and then almanacs in the streets of Edo. Even these circumstances, however, could not break his spirit nor dim his enthusiasm. At last, if credence can be accorded to the tradition, a well-paid commission to design surimono broke the spell. Thereafter life became somewhat easier for him. He designed few more actor prints, and not many of other subjects in the years immediately ensuing, but specialized in surimono for the most part. These afforded wide opportunity for the exercise of his imagination, and many charming designs coming from his hand in consequence, his reputation gradually became assured. For them he adopted brush names other than Shunrō which he still retained for occasional prints and book illustrations. Toward the end of the century a new influence came into his life, and while it was of short duration it was very potent and stimulated the imaginative vision that shines forth in his finest works and puts them in a group by themselves. This influence came through his association with Hyakurin Sōri, the third artist to bear that name. He was a late representative of the school founded by Honnami Kōetsu (A.D. 1558-1615) and continued by Tawaraya Sōtatsu and Ogata Kōrin, who rank among the most eminent of the greater Japanese master artists. In what way Sōri came into contact with the erratic and wayward Hokusai can only be surmised, but he took him as a pupil, made him acquainted with some of the subtleties of classic art and thus broadened and clarified his vision. To this teaching may be attributed familiarity with the rhythmic treatment of floral subjects which bore fruit in later years in both paintings and prints. And it must have helped Hokusai to preserve his sanity of judgment and to keep him from being blinded by the prestige of Utagawa Toyokuni, then at its height despite the rapid falling off in the quality of that artist's work.

It was in 1795 that Hokusai became a

pupil of Sōri. The next year he became his successor, taking the name of Hyakurin Hishikawa Sōri. He used that name, either by itself or in connection with that of Hokusai until 1799 only, when he in turn passed it on to a pupil—his first—who became the fifth Hyakurin Sōri, well-known as a designer of surimono. Hokusai the painting-mad man, as he now called himself, was in his fortieth year, and his art, at last, was fully mature. The prints designed by him during the Sōri period and in the early years of the nineteenth century are chiefly surimono, many of them of the narrow horizontal shape, of which several are included in the present exhibition. These were printed upon one page of a large folded sheet, the other page upon the same side of the paper being used for printed announcements of entertainments with lists of chanters, samisen players, etc., of anniversary celebrations, of a man's adoption of a new name, or any one of many different things. Although Hokusai designed a large number of these, very few have been preserved in good condition. The paper upon which they were printed had little sizing and was easily frayed; and, since when in use they were commonly folded more than once, more or less damage was almost inevitable. Of those included in the exhibition, one is a floral subject treated in modified Sōtatsu style.

During the early years of the nineteenth century much of Hokusai's time was given over to painting, both in the Sōtatsu style and in the nervous, angular style of his own which he had evolved in the process of making rapid sketches of everything that came within range of his eyes, which had become his fixed habit. Many of his paintings, done in these years, are in the Freer Gallery of Art in Washington. Among the rare single-sheet prints of this period, attention may be called to the six here shown, in which traditional portraits of eminent poets of the olden time are put before us, the garments of the seated figures being boldly outlined in the sweeping curves of the "grass-hand" characters with which their names can be written. Not far apart from these in date are the

prints of the so-called Large Flower series, of which four are exhibited. In bigness of feeling, poetic characterization and rhythmic arrangement of line and mass these are superb, and they are among his finest works. It was, however, in the rendering of landscape subjects that Hokusai's imagination found its widest scope and most original development.

The earliest of the color-prints of landscapes in the peculiar style for which he is famous were views of scenery in or about Edo, published in 1800 in a book entitled "Toto Shōkei Ichiran." In 1802 this was followed by the "Ehon Azuma Asobi," and in 1804 by the "Ehon Kyōka Yama Mata Yama," each in three volumes containing similar views. Many other books with illustrations either in black and white and soft tints or in color were issued at short intervals during most of the remaining years of his life. In all of these the fertility of his imagination is constantly in evidence, but its most notable expression is found in the prints of the world-renowned Thirty-Six Views of Fuji series, the earliest of which appeared about 1823 and the latest in 1829. Since all of the prints in this series were shown quite recently in the Buckingham gallery, only the famous Red Fuji and the view of the mountain as

seen beneath a great wave of the sea at Kanagawa have been included in the present exhibition. Instead, the prints of the much rarer series of "Eight Views in the Ryū-kyū Islands" are shown. Without doubt these views are entirely imaginary. It is not known that Hokusai ever made a voyage to the far-away Lu Chu islands,

as we call them, and most unlikely that he even attempted to do so. Only with his "mind's eye," therefore, could he have seen "The Pine Wave of Ryūto," the "Moonlight at Senki" or any other of the eight scenes. Another series of eight views which are shown are in strong contrast to these visionary conceptions, yet in a different way are also visionary. In the course of his travels in the home provinces he visited "Eight Famous Waterfalls." The prints in which he recorded the impressions they made upon him are extremely bold in treatment. They put before us with singular effectiveness his sense of tremendous force and weight in the downward plunge of the falling water. In no others of all his multitudinous works did he show greater originality.

Also included in the exhibition are prints of the Shika Shashin Kyō, the "Imagery of the Poets" series. Many admirers of Hokusai's works look upon these as his



"LI PO AT THE WATERFALL OF LO SHAN"
BY KATSUSHIKA HOKUSAI

crowning achievement. They are certainly among his finest color-prints. In design they have both strength and repose, and the poetic feeling with which they are imbued is expressed in unusual and original ways such as could come from no other hand and brain than those of the eccentric artist by whom they were conceived. Of the prints of the series entitled "Hyakunin Isshu Uba ga Etokei," *i.e.*, "The Hundred Poems explained by the Nurse," which were the work of his latest years and were left unfinished at his death, only one has been hung, but it suffices to show how remarkably his creative vision persisted to the end of his life, with little falling off in power either to visualize his conceptions or to give them concrete expression. Space for detailed descriptions of the prints exhibited is not available, but it remains to be said that the selections were made to show, as well as possible in only one gallery, the imaginative side of Hokusai's genius.

FREDERICK W. GOOKIN

HORACE S. OAKLEY

(1861-1929)

In the sudden death of Horace S. Oakley, the Art Institute feels that it has suffered a severe personal loss, for Mr. Oakley for a number of years had been in direct and helpful touch with many of the Museum activities. First as a Member and Governing Member, later serving on the Committee on Prints and Drawings and the Committee on Egyptian and Classical Art, and finally in 1929 as a Trustee, he had constantly kept the interests of the Institute at heart. To the Print Department he made generous gifts including Hogarth engravings and a collection of Visscher; to the problems of the Classical Department he brought a fine enthusiasm and great knowledge founded on his own labors and affiliations in Athens and Rome. Though he was very influential in other Chicago organizations, such as the Orchestral Association and the Newberry Library, he was never too occupied to discuss and advise on any problem that might be

brought to his attention. Such a man, serving the community in so many direct and indirect ways, will be widely missed.

The Trustees at a meeting of January 15 passed a resolution which included the following appreciation:

"Thus passed an able man, wise, scholarly, of wide cultivation, of fine courtesy, holding always an indignant hatred of every form of dishonesty, cruelty, falsehood or injustice, but with modesty and rare patience and good temper in discussion. . . . We were not ready to have him go—there was too much that he could do and that he would have done had he been spared. He had a genius for friendship and held his friends in great affection. We, his fellow Trustees of the Art Institute, here express our appreciation and love for all his manly qualities. We have lost a wise counsellor and friend: We mourn his passing: We shall ever revere his memory."

THE COVER

El Greco's "Jesus in the House of Simon," lent through the generosity of Joseph Winterbotham, Jr., is now on exhibition in Gallery 50, where it may be advantageously studied with other works by the great Spanish master in the possession of the Art Institute and in the Anonymous Loan Collection. Formerly in the Miethke Collection, Vienna, the painting belongs to El Greco's final period (1608-13), when the artist's mystic intensity was at its height, and when color, light and form became in his hands material for a new visual language. An interesting analysis of the painting, with diagram, has been published by J. F. Willumsen in his "La jeunesse du peintre El Greco," Paris, 1928, Vol. II., Pl. CI., pp. 657-658.

CHICAGO EXHIBITION

The Thirty-Fifth Annual Exhibition by Artists of Chicago and Vicinity opens in the East Wing Galleries on January 30. This is the year's most important showing of work by local painters and sculptors.

LECTURE PROGRAM OF DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

A. PRACTICAL LESSONS IN HOME BEAUTIFICATION

MONDAYS, 1:30 P.M. REPEATED AT 7:00 P.M.

- FEBRUARY 3—Tile and Porcelains in the Modern Home. 10—New Uses for Iron, Pewter, and Copper. 17—Electric Fixtures, Good and Bad. 24—Entertaining at Home.
MARCH 3—The Living Room Arranged for Guests. 10—The Living Room Arranged for the Family. 17—Where and How to Dine at Home. 24—The New Bedroom Furnishings. 31—The Outdoor Living Room.
APRIL 7—Color Schemes in the Garden.

B. GALLERY TALKS ON THE PERMANENT AND LOAN COLLECTIONS

TUESDAYS, 12:30 TO 1:15 P.M.

- FEBRUARY 4—English Masters. 11—Early American Masters. 18—The Oriental Collections. 25—The Renaissance Collections.
MARCH 4—The Gothic Room. 11—The Bedrooms. 18—The Allerton Wing. 25—Persian Painting.
APRIL 1—Chinese Sculpture. 8—Chinese Painting.

C. SKETCH CLASS FOR NOVICES

FRIDAYS, 10:30 A.M. TO 12:00 NOON

- FEBRUARY 7—Drawing the Foot. 14—Drawing the Hand. 21—Drawing the Head. 28—Constructing the Figure.
MARCH 7—Drawing Children. 14—Figures in Action. 21—Figures in Rhythm. 28—Figures in Decoration.
APRIL 4—Figures in Abstraction.

D. GALLERY TALKS IN THE CURRENT EXHIBITIONS

FRIDAYS, 12:30 TO 1:15 P.M. REPEATED AT 7:00 P.M.

- FEBRUARY 7—Twenty-fifth Annual Exhibition by Chicago Artists. 14—Twenty-fifth Annual Exhibition by Chicago Artists. 21—Twentieth Annual Exhibition of Etchings. 28—Twenty-fifth Annual Exhibition by Chicago Artists.

E. THE ART AND LIFE OF EUROPE AND NORTH AFRICA

FRIDAYS, 2:30 P.M.

- FEBRUARY 7—Germany. 14—East of Switzerland. 21—Scandinavia. 28—England.

E. THE ENJOYMENT OF THE MODERN ARTS (STEREOPTICON LECTURES)

FRIDAYS, 2:30 P.M.

- MARCH 7—The Enjoyment of Modern Sculpture. 14—The Enjoyment of Modern Architecture. 21—The Enjoyment of Modern Painting. 28—Art of the Amateur.
APRIL 4—Art of the Child.

*F. THE ENJOYMENT AND PRACTICE OF THE ARTS FOR CHILDREN PROVIDED UNDER THE JAMES NELSON RAYMOND PUBLIC SCHOOL AND CHILDREN'S LECTURE FUND

SATURDAYS, 1:30 TO 2:20 P.M.

- FEBRUARY 1—Soap Carving. 8—Clay Modeling. 15—Wood Whittling. 22—Figure Drawing.
MARCH 1—Some of the World's Great Sculpture (stereopticon). 8—The Six Great Periods of Architecture (chalk talk). 15—Some of the World's Great Buildings (stereopticon). 22—Making a Spring Picture (chalk talk). 29—Some of the World's Great Landscape Paintings (stereopticon).
APRIL 5—Flower Painting.

*This Fund also provides annually seventy-eight lecture classes in Fullerton Hall to pupils from public grade and high schools, and eighty-four assembly lectures in the schools within Cook County.

LECTURES AND CONCERTS

FULLERTON HALL AT 2:30 P.M.

FOR MEMBERS AND STUDENTS

FEBRUARY

- 4—Lecture: "The Embroideries of the Greek Islands." A. J. B. Wace, Victoria and Albert Museum, London.
- 11—Lecture: "The New Art Awakening in America." Alfonso Iannelli, designer and architect.
- 18—Lecture: "Painting, Sculpture and Architecture in Motion." Vachel Lindsay, author and lecturer.
- 25—Orchestral Concert. By the Little Symphony Ensemble, George Dasch, Conductor.

MARCH

Two programs on Music in Its Relation to Art, given by Marx E. and Anne F. Oberndorfer, Chicago:

- 4—"From the Beginnings to the Renaissance."
- 11—"Modern Music and Art."
- 18—Lecture: "Oriental Carpets as Works of Art." Haig R. Shekerjian, Chicago.
- 25—Lecture: "Great Spanish Painters." Oskar F. Hagen, Chairman, Department of History and Criticism of Art, The University of Wisconsin.

DEPARTMENT OF MUSEUM INSTRUCTION
PROGRAM OF LECTURES

The following lectures offered during February are open to anyone upon payment of five dollars for twelve lectures. For the sketch class there is a special fee.

ART CENTERS OF ITALY. MONDAYS AT 11:00. *Miss Parker.* Rome (I). Rome (II). Rome (III). Hill towns of Italy.

A SURVEY OF ART AS ILLUSTRATED IN THE ART INSTITUTE COLLECTIONS. MONDAYS AT 6:15. *Miss Parker.* Four talks on American painting.

HISTORY OF ARCHITECTURE. WEDNESDAYS AT 11:00. *Miss Mackenzie.* Gothic architecture in England (I). Gothic architecture in England (II). Renaissance architecture in Italy (I). Renaissance architecture in Italy (II).

THE ART INSTITUTE COLLECTIONS. WEDNESDAYS AT 7:30. *Miss Mullen.*

ART IN THE UNITED STATES. THURSDAYS AT 11:00. *Miss Parker.* Buffalo. Architecture in Chicago. The Art Institute of Chicago. Indianapolis.

THE HISTORY OF ART. FRIDAYS AT 11:00. *Miss Parker.* Florentine painting of the early Renaissance. Florentine painting of the high Renaissance. Late Gothic and early Renaissance sculptors of Italy. Sculptors of the high Renaissance in Italy.

ART CENTERS OF ITALY AND ENGLAND. FRIDAYS AT 6:30. *Miss Parker.* Rome (I). Rome (II). Rome (III). London.

TALES OF A TRAVELER. Free to all children. SATURDAYS AT 9:20. *Miss Mackenzie.* Angers, Bourges. Clermont-Ferrand. Bourg, Dijon, Autun.

SKETCH CLASS FOR NON-PROFESSIONALS. TUESDAYS FROM 10 TO 12. Drawing and painting from a costumed model for those who would like to try their skill. *Mrs. Stevens, Instructor.*

The Department of Museum Instruction will arrange gallery talks or lectures for clubs by appointment. Classes from schools may also arrange to see the collections under guidance. Application for this service should be made to Miss Helen Parker.



"PINE TREE, WISTARIA AND AZALEA" BY KATSUSHIKA HOKUSAI, NOW ON EXHIBITION IN A GALLERY OF THIS MASTER'S WORK FROM THE CLARENCE BUCKINGHAM COLLECTION

EXHIBITIONS

- JANUARY 24—FEBRUARY 26—Exhibition of a Loan Collection of Looking-Glasses under the patronage of The Antiquarian Society. *Gallery L4.*
- JANUARY 1—MARCH 1—Exhibition of Contemporary French Water Colors from the Collection of Martin A. Ryerson. *Gallery 43.*
- JANUARY 1—MARCH 15—Japanese Prints by Katsushika Hokusai, from the Clarence Buckingham Collection. *Gallery H5.*
- JANUARY 22—MARCH 10—Illustrated Books for Children. *The Children's Museum.*
- JANUARY 30—MARCH 9—Thirty-Fifth Annual Exhibition by Artists of Chicago and Vicinity. *Galleries G51-G61.*
- JANUARY 30—MARCH 9—Twentieth Annual International Exhibition of Etchings under the Auspices of the Chicago Society of Etchings. *Galleries 12 and 13.*
- FEBRUARY 6—MARCH 16—Early Italian Engravings, lent by Mr. and Mrs. Potter Palmer. *Gallery 17.*
- FEBRUARY 1—MARCH 1—Selected Etchings by Rembrandt from the Clarence Buckingham Collection. *Gallery 18.*
- FEBRUARY 1—MARCH 1—The Leonora Hall Gurley Memorial Collection of Drawings. *Gallery 11.*
- FEBRUARY 3—MARCH 16—Some Fifteenth Century Book Illustrations: German and Florentine. *Gallery 14.*
- FEBRUARY 3—MARCH 16—Fine Prints of Four Centuries. *Gallery 16.*
- MARCH 19—APRIL 21—International Exhibition of Contemporary Glass and Rugs. *The Decorative Arts Galleries.*

THE RESTAURANT

The Cafeteria is open every day except Sunday from 11 to 4:45 o'clock. On Sunday the hours are 12:15 to 8 o'clock. The Tea Room is open every day except Sunday, serving table d'hôte and a la carte luncheons from 11:30 to 2:30, and afternoon tea from 2 to 4:45.

Arrangements for parties and special luncheons in the Tea Room may be made with Miss Aultman.

SUNDAY CONCERTS

FULLERTON HALL

Concerts will be given every Sunday afternoon at 3:15 and 4:15 o'clock by the Little Symphony Ensemble, George Dasch, Conductor. Admission twenty-five cents.

The Cafeteria will be open on these Sundays from 12:15 to 8 o'clock.

HONORARY MEMBERS

DR. ROBERT MAYNARD HUTCHINS

DR. WALTER DILL SCOTT

GOVERNING LIFE MEMBERS

MRS. ERNEST A. HAMILL

MISS GWETHALYN JONES

NEW LIFE MEMBERS FOR DECEMBER, 1929

Change of Address—Members are requested to send prompt notification of any change of address to Guy U. Young, Manager, Membership Department.

Mrs. Frank H. Ahlborn
Mrs. Ethel Mueller Barrat
Mrs. Nels Bergquist
Mrs. Edith Schultz Best
Mrs. Alice M. Bishop
Miss Jessie E. Black
Mrs. Barre Blumenthal
Mrs. Walter H. Brandenberg
Mrs. Richard B. Campbell
Mrs. Julius Cohen
Mrs. Paul M. Cook
Alfred D'Ancona
Mrs. A. A. Davison
L. Philip Denover
Mrs. James S. Deutsch
Mrs. Thomas J. Dixon
Mrs. W. E. Dixon
Mrs. Clarence W. Doheny
Mrs. Frank J. Dowd
Mrs. R. G. Dwen
Mrs. Katherine R. Eastman
Mrs. Jeanette R. Goodman
Mrs. Samuel Goodman

Mrs. I. M. Grant
Mrs. Edgar R. Hooper
Mrs. Ernest S. Hough
Alexander J. Isaacs
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George B. Kurtzon
E. J. Lang
Emanuel E. Larson
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Mrs. Burt A. Massee
Mrs. James McAlear
Miss Katherine E. McCabe
Mrs. John Elson McEldowny
George Mehning
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